

Fashion's Latest Whims

CHILDREN'S CLOTHES SHOW DISTINCTION

The Frocks Are Not Any More Elaborate Than They Were, but Are Chosen with Sense of Appreciation of Child's Nature.

The little dresses worn by the girls of six to fourteen years of age at the dancing classes are not any more elaborate than those worn ten years ago, but there is a certain distinction, which might almost be described by the French word "chique," in the frocks. It has taken all this time for the designers of children's dresses to realize that the mothers were searching for simple frocks, dainty, well cut and well made, but always simple. They seemed to feel that the mother was desirous of getting her money's worth, as it were, and in order to give it to her they were compelled to add meaningless ribbons, laces that detracted rather than added to the charm of the frock, and odd little fashions that gave to the finished dresses a fussy, tawdry appearance. Perhaps they argued that these trimmings hid the awkward, often ungainly, movements of the growing girl, but their argument would have lost weight immediately had they compared one of the much belittled dresses with the simple Russian or kimono frock which brings out so charmingly the long, slender lissness of youth.

NEW SCHOOL OF DESIGNERS.

Fortunately there have always been mothers who did realize the importance of dressing the small girl in a becoming manner, and the little individual touches which they gave to their children's frocks were appreciated by the other mothers, even though they didn't know how to go about procuring them. The demand, however, has created the supply, for designers have sprung up all over the country who are making a specialty of designing children's dresses that are different, and these designers, the successful ones at least, keep always in mind the cardinal principle of simplicity. Even the designers of children's dresses in Paris are beginning to heed this fundamental principle. A few years ago it was almost impossible to buy a little girl's dancing school dress in Paris that was not a mass of lace and ribbons and frilleries, a very much more elaborately trimmed gown than those offered for sale to the mothers. Costly laces, the finest of hand embroidery, and rich materials were used in the making of these impossible frocks for children which were outgrown long before the little owners had had time to wear them out. Mothers, who had gone to Paris with tales of exquisite hand embroidery at ridiculously low prices, were in despair; the gowns displaying fine embroidery were so heavily encrusted with lace and enhanced with ribbons that they were out of the question for the practical little American girl. But to-day one can pick up in Paris charming little embroidered frocks at very reasonable prices.

PICTURESQUE ENGLISH FROCKS.

In England, and particularly in London, the element of the picturesque enters largely into the making of the children's costumes. This is especially true of the "best" costumes. Look at the photograph of a bridal party of the nobility where children play important roles, and you will see the little pages in the quaint Kate Greenaway suits of velvet or white satin, and the little flower girls in equally quaint gowns copied from the same famous picture book. Certain American mothers, who have affiliations across the seas, have endeavored several times to introduce these styles here, and frocks of this type are often seen at the dancing classes. They are charming little creations, but the very fact that the skirts are long, quite to the ankles, makes the American girl feel hampered in her movements.

Some mothers select a type of frock that is becoming to their girls and pattern all the other dresses after it. Unless one has tried, she has no idea what different effects can be produced by different kinds of trimming on frocks that have been cut from the same fundamental pattern. Consider, for instance, the simplest kind of a kimono dress. It can be developed in a dark blue linen or serge for the school-room with a pretty shaped collar and cuffs embroidered in a bright contrasting color and a belt of leather, or it can be worked up into a dancing school frock by using a fine handkerchief lining, embroidering the box pleats, adding a collar and cuffs of Irish lace, and a pink satin sash, with clusters of tiny rosebuds and forget-me-nots tied into the bow of the sash and edging the ends.

NET DRESSES FOR DANCING.

The little net dresses are especially pretty and dainty as dancing school frocks. They are generally mounted over a colored silk slip and very often the ribbon tracery is applied to the slip, the net veiling this ribbon or flower trimming. One particularly effective dress of white net was mounted over a lining of net and the wreaths of pink rosebuds and forget-me-nots were attached at irregular intervals to the net lining. A bolero was simulated by bands of insertion, partially veiling the sash of pink chiffon, which was knotted at one side of the front and its ends twisted into rosettes with flower centres.

"FRENCH" DRESS.

Lace is sometimes combined with net for these frocks, two founces being of the shadow lace to match the net. This body of the gown being of net. This style of dress is familiarly known as a "French" dress, and is distinguished by the low waistline, marked by a sash or belt. A frill of the lace softens the round neck and edges the puffed sleeves, which stop just above the elbow. There are almost as many ways of tying the sash on these dresses as there are of arranging the sash on big sister's frock. Instead of the big bow in the back, which has long been the pride of the small girl, the ends may be drawn through a made buckle in the front. A pretty buckle on an imported lingerie frock was of black velvet studded with tiny pink roses to match the taffeta sash, the ends of which were embroidered in a pink and blue cross-stitch design of flower pots. Again, one end may be thrown over the other and drawn through a slide or attached in some invisible manner. Still another sash may be finished with a rosette showing the floral centre.

PLEATED CHIFFON SIMPLE.

The pleated chiffon dresses are delightfully simple and yet sufficiently dressy for any formal occasion. The pleated chiffon may be purchased by the yard, though the accordion pleated chiffon is generally the more satisfactory in the end. The dress may be fashioned with the low or the high waistline, generally marked with a satin ribbon sash. The low-waisted frock is the more popular with the skirt of accordion pleating in one or two deep founces. Sometimes the pleating is carried right up to the lace frill around the neck; again it will lose itself in a yoke of lace. A touch of fur at the neck and on the sleeves lends the season's hallmark to many a little chiffon frock. The band may outline the collar or encircle the neck, but as long as it is in evidence the laws of the fashion world have been satisfied.



SHOWING THE INTRODUCTION OF FUR AND BROCADES ON CHILDREN'S DRESSES

HORSE SHOW, FASHION'S COURT OF APPEALS

The horse show and the opera have determined the rational modes for the winter. At these public social functions the women whose names stand out prominently have appeared in their smartest street and evening costumes. These suits and frocks display various features which have been adopted by women of discernment and taste. There is no appeal from this decision. The designers put forth their best efforts several months ago, and the verdicts are now being made public, for it rests with the well known women as to which styles shall be accepted and which rejected.

"LIKEABLE" COSTUMES.

Despite the agitation regarding the bizarre modes, one is very much inclined to designate the costumes worn at the horse show as very "likeable." This does not necessarily infer that there has been very much modification of the extreme French styles, for, in truth, many of the sensational features have been adopted with very little change, but it does prove that the woman makes the clothes. If a woman has breeding she may wear even the more ultra modes and no one will question her, for there is an indefinable something that is always the mark of a thing that is always the mark of a gentleman. The woman with a genius for dress recognizes this immutable law of the fashion world and dresses up or down to her personality.

FURS WERE SUMPTUOUS.

All of the much talked about styles of the winter were represented at the horse show by some social authority—the minaret tunic sticking boldly out like a lampshade, the jaunty zouave jacket, which hovers between a bolero and an Eton, the peg top skirts, the dyed furs and the saucy turbans with flaring mounts. The furs were sumptuous in the extreme. Probably the most costly garment was the Russian sable coat worn by Mrs. Alfred Vanderbilt. It was built on such generous lines that it suggested a cape almost as much as a coat; the back in particular hanging in heavy folds. A pink rose nestling against the collar under the right ear gave the costume a charming effect of color. A narrow band of the sable outlined the black velvet hat, which was one of the new floppy sailor shapes. The only rival to this coat was one of ermine with the black tipped tails arranged to give the effect of black lines. Like Mrs. Vanderbilt's garment, it appeared to be wrapped around the figure in the delightfully inconsequential manner which is the very acme of luxury. The black velvet turban was finished with a soft crown of the ermine and the skirt of the gown was a bunched black velvet affair, curved at the bottom to give the necessary room for locomotion. A more striking coat was one of wolverine, which is really Russian mouse. This was belted at the waistline with a skirt that stuck out in the minaret flare.

SULPHUR YELLOW FOX.

That fox which is dyed a sulphur yellow can be becoming to the favored few was proved by Mrs. Edward B. McLean, who swathed her slender neck with it. It just matched the bird of paradise which

rose triumphantly, despite the law, at the side of her dark, wine colored velvet hat. White fox—and is there any fur as lovely?—was worn by several of the younger girls and matrons. Mrs. Charles de Loosy Oelrichs used it lavishly on a black velvet costume; it banded the skirt of the Russian coat, a skirt, by the way, that displayed a very noticeable flare and seemed to indicate for the future a decided increase in the fulness at knee depth. Furthermore, it trimmed the neck and edged the cuffs of the long sleeves. With this was worn a white satin waistcoat. Her white satin beaver hat was edged with black velvet, with one large, flowerlike ornament of jet, balancing perilously on the brim in the front. With Mrs. Oelrichs's golden hair and coloring it was very becoming. A bouquet of orchids added to the costume.

BLUE FOX AND VELVET.

Blue fox was chosen by Mrs. Edward T. Stotesbury as the trimming of a Titian blue velvet suit, with the fur used as banding for the flaring tunic. Instead of aligettes Mrs. Stotesbury has bowed to the law and has adopted exquisite ostrich plumes, which nodded at the side of the velvet hat. Bands of beaver bordered the skirt of the Russian coat selected by Miss Julia Robbins, and a collar of

the same fur finished the loose fitting blouse. Her hat would have pleased Paul Poiret, for it lacked the monotonous mount that rises above ninety-nine out of a hundred hats this winter. It was a delicate fawn colored duvetyne, on the sailor shape, with metallic roses and leaves resting on the soft crown and brim, the latter, by the way, edged with a narrow band of the fur.

Mr. Gordon Douglas was another well dressed woman who sometimes discards the flaring mount. Her black motré hat displayed a simple jet trimming, which clung closely to the crown.

Miss Miriam Harriman had a jaunty little suit of duvetyne in a very blue shade which matches the depths of her eyes. There was a carefully draped tunic on the skirt which was plainly visible because the jacket stopped at the waistline with the long, loose panel in the back. A grayish tan satin vest fastening with bright blue buttons gave a modern air to the front of the costume. Her hat, apparently of the same material, was close fitting, with two palm tree feather mounts rising up like a drum major's pompon directly in front.

BLACK VELVET AND TRAINS.

There were noted any number of black velvet costumes. One of the most striking

was displayed by Mrs. Mitchell Henry, who was a guest during most of the week of Mrs. Alfred G. Vanderbilt. The taffeta founces were twisted around the skirt in the real corkscrew fashion, but as Mrs. Henry is "divinely tall" she can afford to take liberties with the trimming of her skirt, which, by the way, had a train, another herald of the spring. Mrs. Hermann Oelrichs also wore on two occasions a black velvet costume, trimmed with chenille fringe. Miss Mimi Scott's black velvet dress was brightened by the corsage bouquet of brilliant red blossoms and softened at the neck by ruchings of white net. The skirt was very much draped, with a distinct suggestion of the polonaise in the back. The shape of her black velvet hat must have been suggested by a gondola, the uncured ostrich mount serving as the front piece.

Another of the debutantes, Miss Mary Brooks, decorated her black velvet skirt with a minaret tunic of black tulle, which was wired to give the ballet girl effect.

NEW STYLES FOR BOYS

Clothes as Picturesque as His Little Sister's Designed for Him.

No need longer to pity the small boy because of his ugly clothes. Up to a comparatively short time he was a negative personality in the world of clothes designing. During his first year or two he was dressed like a small sister, though usually in plainer and simpler clothes, but once he began to show signs of becoming a boy he was jumped into the Russian blouse and the Buster Brown suit. There was not much choice for the discerning mother, for these two styles constituted the standards. The duck and linen suits were intended for the summer and the serge ones for the winter. They were practical and comfortable, and no one seemed to think that the clothes for little boys required any more interesting features. All the shopping necessary for the little laddie was to select the size and the color of the suit, and the mothers who revelled in shopping parties and pretty clothes were left to envy their friends whose "boys were girls."

MANY STYLES FOR BOYS NOW.

All this is changed now. Instead of two or three standard styles there are a dozen or more, and many of them quite as picturesque and interesting as the dresses for little sister. The designers have studied diligently the fascinating suits in which Kate Greenaway pictured her boys, and they have copied many of them. Some are almost line for line reproductions; others are modified for life outside the covers of a picture book. But all of them have the same charm and quaintness which makes this collection of picture children as appealing to grown-ups as to the younger generation. And instead of blue and white serge, galatea and pique the new suits are developed in many of the unusual colorings. It is as much of a delight these days to shop for the small boy as it is for little sister, and all because the element of the picturesque has been applied in a judicious manner to his clothes.

MUST NOT BE "GIRLY."

No wise mother wants her boy to look "girly." She may weep bitter tears over each curl as it falls from the barber's shears, but she has no desire to dress her little man to be the laughing stock of his companions. The designers have been careful, therefore, not to let the feminine creep into these new-style suits. There is certainly nothing "girlish" in the Kate Greenaway suits, with long trousers buttoning onto the little linen shirts. As long trousers for small boys have not the vogue in this country that they have in London, and even in Paris, the same style has been modified, and we have the short trousers reaching just over the knee.

These trousers are comfortably full and button, twice in front and twice in the back, onto the little shirt. Sometimes this shirt is of fine linen; again it is of the trouser material. An attractive little suit for dancing school is of black velvet, with a fine linen shirt, finished at the neck with a hemstitched ruffle. In this a small boy may look as if he had stepped out of a picture book, without having anything effeminate in his appearance. His small brother may have a similar suit of deep sapphire blue velvet, with the shirt of the velvet.

IN UNUSUAL COLORS.

Another dancing school suit of black velvet has the knee trousers finished with buttons, and a jaunty coat, something on the order of the Zouave jacket, opening over a fine linen shirt with hemstitched ruffles round the neck and down the front. Still another style shows a new modification of the popular Russian blouse. The blouse fastens invisibly in front, but close to the neck there is a cluster of six or more covered buttons just below the small, square bow of black taffeta ribbon. The linen collar has a hemstitched edge, and instead of the customary linen cuff the fulness of the sleeve is held in by inverted pleats. A white leather belt completes this suit.

SERGE A GOOD MATERIAL.

Almost all of the new styles are developed in serge, and not only in the good old standby navy blue, but in brown, white and a pretty red tone. The all-white serge suits are appropriate for dancing school and have the advantage of being wearable during the summer.

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CHILDREN AT THE HORSE SHOW.



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